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A PILOT STUDY IN NEW THEATRICAL TECHNIQUES FOR THE EDUCATIONAL THEATER.

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TWO PLAYS WERE STAGED FOR THE PURPOSE OF DEMONSTRATING THE FEASIBILITY OF AN INTERDISCIPLINARY APPROACH TO AN EXPERIMENTAL THEATER PROGRAM. EXISTING PLANT AND STAFF RESOURCES OF THE UNIVERSITY OF CALIFORNIA AT LOS ANGELES, AS WELL AS PROFESSIONAL ARTISTS, WERE USED IN THE PRODUCTION. A PROFESSIONAL ARTIST AND AN ELECTRONIC SOUND SPECIALIST WERE ENGAGED FOR THE CREATION OF VISUAL AND AUDITORY IMAGES WHICH WOULD INCLUDE A PHYSICAL RESPONSE FROM THE AUDIENCE. THE LARGE AUDIENCE ATTENDANCE TESTIFIED TO THE INTEREST EXISTING IN A CERTAIN PUBLIC FOR UNTRIED AND EXPERIMENTAL MATERIALS IN THE THEATER. THE IMPLICATIONS ARISING FROM THE PROJECT WERE--(1) EXPERIMENTATION IN THE PERFORMING ARTS SHOULD BE CONDUCTED IN SUCH INSTITUTIONS AS THE UNIVERSITY WHERE EMPHASIS IS ON RESEARCH AND DISCOVERY, AND (2) LONG-TERM INSTITUTIONAL GRANTS (SIMILAR TO SCIENTIFIC GRANTS) MAY BE NECESSARY TO MAKE INTERDISCIPLINARY EXPERIMENTATION A REAL POSSIBILITY. (AW)

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Cooperative Research Project No. S-341

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I. The RESEARCH on which this project was focused depended upon the realization of certain novel characters and situations inherent in the text of two experimental plays, PERFECT DAYS, and THE DUMMY (by Jascha Kessler, copyright, 1964). For this purpose a faculty group was assembled, and the work proceeded under the guidance and with the assistance of creators from the Departments of Art, Dance, English, and Theater Arts. Program and production support was provided by funds from the UCLA Academic Senate Research Committee and the Office of the Chancellor. The resources for production consisted of the Little Theater of Macgowan Hall and the appurtenances thereof, shop, rehearsal rooms, and the clerical staff of the Theater Arts Department, box-office, promotion, etc.

II. The OBJECTIVES of this project included not only the realization of the theatrical event, but the effort to establish lines of communication between members of the various, <u>departmentalized</u> disciplines located, physically and administratively, in different areas of the University, and to foster seminal activities, for the purposes of cooperative experimentation, among the artists in various divisions. The hypothesis upon which such an objective stands is that it <u>should</u> be possible to bring together creative people whose work is mainly along the traditional lines of the different arts, and by so doing not merely achieve certain novel and potentially useful, interesting, and fertile effects, but to enlarge the extent of their own information, attention and artistic competence so that other kinds of possibilities for expression and communication in "the theater" may be generated. The immediate purpose of this rather long range goal is to learn why the present level and the nature of productions in the (loosely descriptive term) "educational theater arts" are either out of phase with the intrinsic sensibility of our present society, or anachronistic in it, and by so doing illustrate what it may be possible to discover and achieve, and, by way of examples from research, to alter, through the enlargement of the scope of innovation and training.

III. The PROCEDURE, in itself somewhat of an innovation, at least in the conventional educational theater arrangement, was to bring together the various principals for research and creative work during a period when the facilities, used at all other times for curricular work and/or student work, were free for such purposes, and to show that it ought to be possible to prepare an event outside the pre-empted instruction schedules, and that moreover it is necessary and desirable to do so for the sake of experimentation. The production, given to invited audiences, in a house seating 200, occurred during the evenings of 25 to 28 August. Planned originally for 4 performances, the demand so far exceeded the capacity and time provided that one extra performance was given to satisfy 200 of the 900-plus requests over the immediate limit (a matinee, 29 August).

IV. ANALYSIS:

A) The chief among several problems which this project attempted to face should be put as follows: Because of the overriding factors of lack of time, and funding in both the Educational Theater and the commercial theater, there is little possibility of achieving (in the United States) the simultaneous development of the technical and interpretive aspects of production. Actors and directors work apart from the planning and creation of the scenic, sound and light effects, and from the writer, artist, composer as well. Only in the short period remaining for technical and dress rehearsals are these functions of the production brought together and integrated. It is therefore impossible for actors and technicians to conceive their performance and to develop it in relation to the physical and psychological ambience of the production as a whole. This total integration sometimes may occur during the actual performance before an audience, but by this time it is largely beyond the control of the artists who have conceived and directed the events. That this should also be the case within the Educational Theater and not merely in the pressure of the commercial enterprise, makes the current

situation of drama in the educational world merely a pale, futile reflection of the outmoded processes of "show business". This neglect of the proper function and demands of any sort of truly educational theater to train future actors and technicians (as well as playwrights) in the potential modes of character perception and portrayal, in the projection of the intellectual and emotional processes of human behavior, makes it almost impossible to relate teaching and study to the constantly increasing rationalization and mechanization of the modern stage, let alone the modern world, and makes it all the more difficult to arrive at the authentic artistic expression of our world.

What is required is to treat the technical aspects of a production as an integral part of the theme and meaning of the work being tested and/or created--and vice versa--and to bring to the effort conceptions that are novel, foreign, naive, and fresh. From this it may be possible to suppose the development of acting techniques which must grow out of the actor's absorption in and response to the mechanical properties and devices of the production. It is to be hoped that a careful and extended attempt to integrate the subjective approach of the actor with the controlled, sometimes pre-set mechanisms of the modern stage-cum-laboratory will lead towards the discovery of new paths for the development of character, new kinds of projection and portrayal. If the design and modes of the technical aspects of production can be developed sufficiently in advance so that they may be brought into rehearsal concurrently with the actors, mutual modifications of acting and production may take place "organically."

B) My FINDINGS may be reported as follows:

1). The time schedule set for this experiment was eight (8) weeks:

19 July to 31 August, 1965.

a. Three weeks for preplanning, composition, selection of materials, creation of designs.
b. Four weeks of rehearsal and technical coordination.
c. One week of performance and testing with audiences.

This schedule, designed to fit the at-present unavoidable rigidity of available time for the facility and the principals, proves to have been, though perhaps sufficient for most conventional themes and treatments, short for research based on the actual texts used. The arts, including the performing arts, do not lend themselves, in terms of their actual creative life and needs, to mechanical or arbitrary time-sequences, though productions must do so. Furthermore the schedule, even as planned, was foreshortened considerably by the unforeseeable delay in the granting agency's final ratification of the proposal it had already accepted, until one-third of the allotted working-time had elapsed; indeed, had not the sponsoring institution, UCLA, offered to cover the full amount of the research grant, the work would never have been done at all. As it is, much of the preliminary work had to be redone, merely in terms of assembling personnel, technicians and actors, etc., under inexcusable pressures. (This must be pointed out precisely because in the performing arts, at least, we are dealing with a transient population, not only in terms of people, but in rhythms of creativity and cycles of activity: flexibility and celerity on the part of the granting agencies must be provided for in terms of future research grants.) As a consequence, much of the experimental aspect of the proposal was developed under unsatisfactory conditions. Nevertheless, the two plays, averaging more than one-hour each, were fully mounted, with a satisfactory degree of technical finish.

2) The question of time involves the question of funds. Under the limitations of the Small Contract, the number of personnel and the amount of funds did not allow for a longer phasing in the preparation of the work. Although the budget presented by the Principal Investigators, and the heavy supporting funds granted by UCLA were correctly, if minimally, and subminimally, projected, and adhered to rigorously, the nature of the work proposed might well have required a slower cycle of gestation and preparation. This kind of problem is both foreseeable and yet unpredictable, and this holds true, in its nature, for any kind of

research into the possibilities of new materials. This may not necessarily be the case with curricular productions, developed as a matter of course (and a matter of courses) in the ordinary, educational side of the performing arts, but it will hold emphatically in the creative areas of the arts.

C) My RECOMMENDATIONS follow, and constitute both critique and further proposal. The solution to the difficulties inherent in establishing a truly inter-disciplinary faculty theater laboratory of any kind may lie simply in the funding of sheer basic research in the arts for any sort of effort requiring performance, (as part of) immediately or ultimately, the creation, performance. Although the developed and functioning machinery of the educational theater stands ready to hand in the university, and it is not inconsiderable, it remains the hard fact that under institutional conditions and economics anything more than a one-person, one-room job requires the money and time sufficient to retain various personnel under prevailing rates for both consultation and study. Of course, in order to provide room for such funding, it might be necessary for the institution, that is, the particular departments of the institution, to show that it (they) intend to pursue programs of research such as this proposal has covered. Conversely, it is as necessary to begin to fund such initiatory projects as this one in order to aid the institution (and its departments) to find the patterns applicable to various research programs in creative activity. I would surmise that if the educational funds were made available to initiate such projects as this proposal has attempted to begin, then the paths towards institutional (and departmental) establishment of the means might be made. I would also venture to suggest that we will be missing the opportunity to develop a tremendous educational resource if the creators in the schools are neglected.

It may be remarked by some that productions in the various arts, even those in the educational theater (on both undergraduate and graduate levels), are

"creative efforts" because they find solutions to problems of interpretation of works in the received repertory, even the "modern" repertory, especially when they are planned, guided and directed by the departmental faculty involved in them. But--this is not at all what is meant by "creative" or "research" as these terms have been used in this proposal and in the way the project was planned. Curricular "creativity" in the performing arts is more akin to the work of museums and even galleries or concert halls, than it is "creative" or "researched," which terms ought properly to be reserved for ateliers, workshops, laboratories or institutes and even special "seminars." Of course, both museums and concert halls are indispensable and even formative media in our society, especially as used nowadays in America, where they are repositories of enormous power. But they are primarily devices for education, exposition, dissemination, not means for testing new techniques or achieving new works. What is meant here is that the proposal I am discussing was designed to suggest that it should be possible to establish a research-and-creative program, call it, for example, a FACULTY INTERDISCIPLINARY THEATER LABORATORY, and to make such an arrangement the center for innovative thought and work, and to place it in position in the institution and in relation to the educational theater.

Because the performing arts, especially theater arts, are so thoroughly craft-oriented, that is tradition-oriented, and perhaps necessarily so, considering that theater is regarded mainly as a set of techniques for entertainment, it is all the more imperative for original work to be inspired by the efforts of those few who are free from the merely curricular concerns and methods of approach, for craft and tradition are heavily academic, and academic means that which has been accomplished already. (I overlook here the curious fact that, in connection with the specific plays developed in this pilot study, major efforts on the part of the creative faculty had to be made to break through the resistance of the young people to the simplest contradictions and challenges to their habits and training,

probably because it is the young who are still closest to the academy, and still dependent upon it in everything that this implies.) Naturally all such original attempts can succeed best when supported by the trained resources, techniques and facilities of the theater department; but the conditions for the pursuit of fundamental, basic research ought to be freshly considered, and the paradigm for our guidance lies close to hand.

From the experience I have had with this project, I should recommend that it may well be possible to assist new inventions and "post-modern" creative work in the performing arts, specifically theater (although it may not be necessary to be so restrictive), by supplying the same sort of aid as is presently given to the basic researches of science in our universities and colleges, and in the very same ways. The methods of seeding laboratories and projects and of funding ongoing researches that are employed by the NATIONAL SCIENCE FOUNDATION, for instance, furnish the already-tested and well-established patterns of procedure that should be attempted. It is not enough merely to fund "areas," if that is what lies shead of us in the near future, so that the performing arts may be provided for in terms of training and exposure to audiences--the so-called "cultural explosion" or diffusion of culture already being generally discerned and looked-for--for that way lies not only the education and refinement of the populace, which is a good, but also the dilution and the degradation of the arts of communication and expression: the history of radio and television and film in America provides disastrous evidence for that. What must be provided for is the creative effort at the level at which basic research is cared for in the institutions of higher learning.

Furthermore, it should not be allowed to be the expectation that all "performance" of new works be on the plane of finished works in the repertory. Rather one must expect that for a long while, in terms of each single research effort, the results are no more definitive than the average year-to-year work of basic science in the laboratories. There is a long, arduous and incredibly expensive

road from experiments in the preparation of virus tissue-cultures to the dissemination of the final vaccine: and how many millions were distributed by the NSF or NIH before that one technique was mastered? And how many other comparable masterworks of science were developed during that same ten-year period in the 1950's? Few indeed. My point is that there should be no less, in principle at least, a supportive structure for the institutional side of the arts, that is, for basic research in the arts to be done in the institution, than there is for science. The difficult problem, coming down to the specific instance of theater, lies in the fact that most educational theater in the university seems to limit its task largely to craft-training for more or less standard productions in all the received modes of our eclectic culture, obviously a life-time task in any case. This is justifiable, since the graduates of the curriculum will seek employment in the mass industries of entertainment, and since the educational theater's purpose is to maintain the traditions of our culture in view. And although this nearly total emphasis may exhaust the human and financial resources, as presently constituted, of the performing arts departments, it should not be regarded as the sole function for which support should be mainly given. Indeed, if my recommendations make clear sense, it may well be that the standard curricular functions, being mainly educational for students, teachers and audiences, are the least important, so far as more and mere support goes. The analogy again is with basic science research, for which the financial support in the U.S. is a small fraction compared with support for application and technological development. My point is that alongside the curricular structure should be laid the lines of activities which may lead to what is always necessary in the arts and without which boredom and atrophy sets in: time-and-funds for sponsoring and/or commissioning experimental work by those creators who are not merely and only specialists in the training of performing artists.

I may be looking ahead some years, since I am aware that it was almost only yesterday that the performing arts began to be integrated fully into the university

curriculum, but the fact of that integration alone is insufficient--in terms of the creation of the contemporary forms of the arts themselves. Being in the university means that those who are being trained in the crafts of music, theater, dance, and so forth, are able to share in the educational, and intellectual atmosphere of the greater institution, and that is undeniably a good for students and faculty alike. Nevertheless, the real work of the university, its fundamental work, must be provided for in its own terms, those of basic research, or else the performing arts that are located in it will remain pale, juvenile replicas of the "marketplace of culture."

The problems may seem complex, in terms of the performing arts, merely because we are here dealing with many people synchronously, whereas experiment and creation in the visual arts is usually undertaken by the individual, in music by the composer (often lacking performance), and in writing by the writer at his desk. Still, if we can begin support by identifying individuals and groups of individuals who can attempt the research that can be based on the educational theater, as well as in it or alongside its facilities, then we may hope to see something of interest result. For the educational theater as presently constituted can be regarded as a vast resource; but, again analogously with basic science, its really valuable significance and potential will appear only when sufficient basic creative work in "laboratories" is located near it, and aided by it. The benefits, as with basic scientific experiment, will certainly be reciprocal.

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I. BACKGROUND

The functions of the academic theater are instruction and training of students who will hopefully make creative contributions to the future of the live theater; preservation and interpretation of the theater's great achievements of the past; stimulation of new plays and creative production modes; and fostering of discovery through research and experimentation. Even with already established materials university departments of drama can open up new vistas; a staging of Finnegan's Wake at Vassar or an original experiment with Hamlet at Baylor are indicative of the daring possible within the limits of the classical repertory, just as recent experiments in Poland have proved that classical materials need not be prisoners of the past. And there have been many searching ventures with new plays in colleges and universities throughout the country, although the term "new material" has often been applied to plays that are merely newly written, though not newly imagined.

For reasons that are not the concern of this report the academic theater does not sponsor enough new playwrights nor does it attempt enough new staging. One reason for this lack, however, can be cited here: most production efforts of theater departments necessarily serve the curricular requirements. With most of the faculty's time and most of the production time and space serving the instructional function, the opportunities for experimentation are limited except when they can be combined with the curricular operation; the combination of teaching and experimentation (i.e. use of new materials and modes) can in fact, be very productive and is to a certain extent carried on the year round. One other hindrance to experimentation with new plays can be mentioned, though it is painful to acknowledge: the need for making an income at the boxoffice in many academic theaters forestalls any violent departures from public habit and expectation.

The experimental production summarized below was initiated for the purpose of fulfilling the academic theater's function of research. To that end, and for the specific objectives listed below, two new one-act plays by Professor Jascha Kessler, Perfect Days and The Dummy, were produced under the joint supervision of the playwright and myself, the director. In addition to the co-principal investigators, faculty members from the Art, Dance, and Theater Arts departments made creative contributions to the investigation; trained students were employed to help mount the production; actors from the professional community were the performers; and the Little Theater, the shop, and the equipment of the Theater Arts Department were employed as the laboratory and the resources for the research.

In addition to the funding provided by the grant from the Cooperative Research Program of the United States Office of Education, support came from the UCIA Academic Senate Research Committee and from the Office of the Chancellor.

II. OBJECTIVES

The purposesof the project were:

1. to find effective means for interdisciplinary cooperation among the Arts and Letters of the University in order to uncover new modes of drama and production;

2. to establish an outlet for faculty research projects employing the university theater plant as a laboratory in periods when the production facilities are free of curricular commitments;

3. to see what kinds of dramatic and theatrical materials can be evolved from the machinery of a well-equipped theater which permits a playwright and director in collaboration to experiment with new modes of dramatic statment and performance;

4. to mount a production of two new one-act plays (Perfect Days and The Dummy) in which the interpretative and technical design aspects of the project would be launched sumultaneoulsy rather than (as is usually the case) at separate times and in isolation until the final putting together. We hoped to demonstrate that the creative project can prosper and develop more fully in a situation where all aspects of the production (acting, scenery, properties, lighting, sound and costumes) are assembled and coordinated closer to the beginning stages of production (as far as is reasonable) rather than at the last feverish moments just prior to the opening for public performance;

5. to experiment with new modes of dramatic invention: new approaches to dialogue, psychological exploration of character, manipulation of themes;

6. (relevant to the last point) to attempt to find ways for the actor to express the author's intention by means other than the now familiar psychological approaches, hopefully under the influences of special lighting and sound effects;

7. to test the attempts in front of an audience.

III. PROCEDURE AND RESULTS

In addition to the playwright and the director, the following personnel were initially designated as employable under the grant allotment: a technical director (to be a professional from the Theater Arts faculty) and trained students to fulfill the functions of stage manager, scenic carpenter, lighting technician, and sound technician. One of the specifications advanced by the Theater Arts Department for the use of the Little Theater as a laboratory was that the equipment be manned by trained personnel familiar with the premises and that they be supervised by one of the staff members. This implied no restriction as to the inventive use of

the equipment and it insured responsibility and knowledge in its operation.

In the original budgeting planned by the playwright and the director no specific monetary provision was made for actors, and only a nominal fee was planned for other creative contributions from a scene designer and sound composer. These funds were part of a larger allotment assigned to the purchase of scenic materials, property construction and rentals, publicity and printing, sound tapes, and other numerous supply and equipment needs. These expenditures were made against the funds coming from the UCLA Academic Senate and the Office of the Chancellor.

The conditions of the public performance were debated, and the decision in favor of an invited, rather than a paying, audience was made, paying audiences being ruled out as unsuited to the experimental nature of the project. Avoiding "show business" also kept the project free of involvement with the various actors' unions. Invitational performances were announced for August 25-28, and at the time of the actual performance week an additional Sunday matinee, August 29, was given to accomodate the unusual and unexpected number of requests for seats.

Before solidifying the production with cast and technical crew, the playwright and director arranged for a public reading of the plays as a test of their dramatic problems. Certain professional actors generously donated their talents, and a small invited audience attended the reading which was accompanied by the playwright's explanatory comments. Though the reading revealed many problems for the actor, the production staff and director, and for the playwright, subsequent events substantially interfered with any profiting from the experience.

The major obstacle to solving the technical problems of the production was the lag between approval of the grant proposal by the U.S. Office of Education and the final acceptance of the grant conditions by the University. As it turned out, the agreement was not reached until after the experiment was concluded. (Scheduled dates of experiment: July 19 - August 31, 1965)

But the University generously agreed to back the experiment to the full amount (Small Contract, Research Grant, and Chancellor's fund) until the contract details would be ironed out. We were launched only about a month before the proposed performance dates, so that recruitment of technical personnel was imperiled.

The final disposition of the technical personnel was as follows: a representative of the Theater Arts Department production office was appointed master of the budget which, because of the many fiscal complications, turned out to be a full-time task in itself; a technical director and stage manager combined into one appointment, made necessary by the shortage of prospects (this placed an excessive strain on the rehearsal and technical preparations); a master electrician, a master carpenter; and a master sound technician. These positions were paid from money coming from the Small Contract.

A scenic designer, that is, a well-known artist, was engaged; he was paid a small consultation fee to be drawn from the equipment funds. The same arrangement applied to a sound effects composer found through the recommendation of one of the Dance Department faculty. An in the short time we had to produce the plays we would have been swamped but for the additional assistance donated to us from Theater Arts Department personnel who were assigned to us to meet certain emergencies.

Engaging professional actors for the production without the ability to pay them proved to be one of the more provoking and frustrating operations of the experiment. But it also had its surprises. One encouraging discovery was that professional actors are willing to work for no pay if, among other rewarding factors, they find compensation in interesting and challenging new material, if they feel they are linked with something new and revolutionary, if they value an association with a respectable academic institution, or if they feel that their contribution will help bring about some governmental support of the arts. The last mentioned possibility associated with this project aroused

considerable interest and excitment among the actors whom we contacted or eventually engaged. Other actors were drawn to the project by a chance for public performance and thus professional exposure; others simply by an opportunity to work at their craft.

Some professional actors, on the other hand, refused on principle to work without salary, even when they could afford it. Others simply could not afford to donate their time. Others had no time.

In engaging actors, one of the most crucial factors became the nature of the plays in relation to the actors' careers. It turned out that most of our refusals came from actors who initially stated that they were fascinated with the idea of grant-sponsored productions, even without salary, when that seemed to promise something bright for the future of the theater in America. They considered their free service as an investment in that future. But they backed out when they found the roles available to them not to their liking or contrary to the public image they hoped to present. The idea of an "experiment" was not enough to override the purely personal and professional concerns. The personal fears of failure in a "wrong" kind of material resulted in dropouts during rehearsal. We were forced to replace the more experienced professionals with younger actors newly out of the university and more willing to hazard anything, not as yet intimidated by all sorts of commercial concerns, agent-sponsored cautions, and so on. We even recruited one of our actors from the University faculty, a visiting professor of physics from Rutgers!

The scenic and sound designers began to work with us at about the same time as the actors. As they were both strangers to the theater and its equipment a certain amount of time had to be spent in overcoming this disadvantage, and the delays were costly. Although untutored departures from standard practice did at times have a stimulating effect on the production, there was not enough time to

test a new idea or modify it so as to benefit from its newness. Thus the bold introduction of scenic and lighting effects, which ordinarily are carefully planned but in this case were improvised, could not be adjusted to the problems that they raised.

One of our stated objectives had been to mount the technical effects simultaneously with action in rehearsal. We had hoped to develop certain qualities in the acting through introduction of particular sound, lighting, and scenic effects. For instance, we had hoped to get the actors to modify their speech tones and rhythms in relation to the sound score which was to be created as an environment for the story being told. It was hoped that the environment would be introduced at the first rehearsals. But the late engagement of the technical and design personnel meant that nothing could be ready when we began rehearsals. But even if some effects could have been ready early in the rehearsal period, there was no way to coordinate the actors' and technicians' times since we were forced to get our participants together only when it fit their individual schedules. These were inevitably at variance with each other. Consequently we were subject to the familiar routines of last minute assembling and coordinating of actor with stage effect. This was but another of the hazards in attempting to work with professional actors in a project of new discovery. The personal career became an obstacle.

As an exercise in interdisciplinary cooperation among the arts the experiment was only in its beginning stages before it was over. Its success might have been assured by having at the very outset a firmer mutual understanding of the various arts employed, rather than depending on a gradual and accidental achievement of artistic rapport. Again, the element of time was crucial. The interdiscplinary cooperation should ideally begin far in advance of the rehearsal period; it might, in fact, grow out of <u>curricular</u> projects and graduate into this

kind of experiment during the "off season."

IV. CONCLUSIONS

The ideas of the stated objectives are still to be explored. It would be helpful to begin such a project during that part of the school year that is curricular, in fact begin the project as part of the curriculum. In the case where a play is produced, it would give the author sufficient time and testing facility through conference and several public readings to re-write his plays; it would allow time and facilities to designers and technical personnel to work out detailed scenic, lighting, sound, property, costume and makeup plots, all related to a clear understanding of the laboratory to be used. But producing a play is but one kind of experiment with new material. It is possible to collaborate with disciplines outside of the arts altogether in order to further the development of the theater. Interdisciplinary projects with experimenters in physics and chemistry, with sociologists and psychologists, etc. might lead to important discoveries for artists in theater. It is clear that such cooperative ventures would necessitate careful pre-planning and mutual initiation into the mysteries of the respective disciplines. Considerable work would have to be done within the framework of the curriculum before the free period of the year could be used efficiently.